

Closer to Fine

Words and Music by Emily Saliers

Capo II

Intro
Folk Rock ♩ = 100

A (G) B7sus4 (A7sus4) Dadd9 (Cadd9) Esus4 (Dsus4) E (D) Esus2 (Dsus2) E (D)

**Gtrs. 1 & 2 (acous.)
Rhy. Fig. 1

TAB

* Symbols in parentheses represent chord names respective to capoed guitar. Symbols above reflect actual sounding chord. Capoed fret is "0" in TAB.
** composite arrangement

A (G) B7sus4 (A7sus4) Dadd9 (Cadd9) Esus4 (Dsus4) E (D) Esus2 (Dsus2) E (D)

1. I'm

End Rhy. Fig. 1

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1, simile

A (G) B7sus4 (A7sus4) Dadd9 (Cadd9) Esus4 (Dsus4) E (D) Esus2 (Dsus2) E (D)

try - in' to tell you some - thin' 'bout my life. May - be
stopped by the bar at three A. M. to seek

A (G) B7sus4 (A7sus4) Dadd9 (Cadd9) Esus4 (Dsus4) E (D) Esus2 (Dsus2) E (D)

give me in - sight be - tween black and white. And the
sol - ace in a bot - tle or pos - sib - ly a friend. And then I

(D11) (C)
Rhy. Fig. 2

Gtrs. 1 & 2

best thing you've ev - er done for me is to help -
woke up with a head - ache like my head a - gainst a board. I was

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To Coda 2 ⊕

(D11)

(C)

End Rhy. Fig. 2

— me take — my life — less se - ri - ous - ly 'cause it's on - ly life —
 twice as — cloud - y as I'd been — the

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 1st 2 meas.

Gtrs. 1 & 2: w/ Rhy. Fig. 1

A B7sus4
(G) (A7sus4)

Dadd9 Esus4 E Esus2 E
(Cadd9) (Dsus4)(D) (Dsus2)(D)

A B7sus4
(G) (A7sus4)

af - ter all. — Yup! — 2. Well, dark - ness has a hun - ger that's in - sa -

Dadd9 E7sus4 E Esus2 E A
(Cadd9) (D7sus4) (D) (Dsus2)(D) (G)

B7sus4
(A7sus4)

Dadd9
(Cadd9)

Esus4 E Esus2 E
(Dsus4)(D) (Dsus2)(D)

- tia - ble and light - ness has a call . that's hard - to hear. — Yeah! And I'll

Gtrs. 1 & 2: w/ Rhy. Fig. 2, simile

E11
(D11)

D
(C)

E11
(D11)

wrap my fear a - round _ me like _ a blank - et. I sailed my ship of safe - ty 'till I

D
(C)

(G) (C^{type2}) (G)
Gtrs. 1 & 2

sank it. (And I'm crawl - ing on _ your shore. —) And I

Chorus

(D)

Rhy. Fig. 3

(Cadd9)

(G^{type2})

went to the doc - tors and I went to the moun - tains. I

(D)

(Cadd9)

(G)

End Rhy. Fig. 3

looked to the chil - dren. And I drank from the foun - tains. There's

(D11)
Rhy. Fig. 4

(C)



more than one answer to these questions pointing me in a

(G) (C^{type2}) (G)

(D11)



crook-ed line. The less I seek my source for some de -
(The less I seek my source for some de -

Gtrs. 1 & 2: w/ Rhy. Fig. 1

(C) N.C.

End Rhy. Fig. 4

A B7sus4 Dadd9 Esus4 E Esus2 E
(G) (A7sus4) (Cadd9) (Dsus4) (D) (Dsus2) (D)



fin - i - tive... Yeah! The clos - er I
source... (Crowd:) The clos - er I am to fine.

To Coda 1

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1

A B7sus4 Dadd9 Esus4 E Esus2 E A B7sus4
(G) (A7sus4) (Cadd9) (Dsus4)(D) (Dsus2)(D) (G) (A7sus4)

am to fine, yeah. 3. I went to see the Doc - tor of Phi - los -

Dadd9 Esus4 E Esus2 E A B7sus4 Dadd9 Esus4 E Esus2 E
(Cadd9) (Dsus4)(D)(Dsus2)(D) (G) (A7sus4) (Cadd9) (Dsus4)(D)(Dsus2)(D)

- o - phy with a post - er of Ras - pu - tin and a beard down to his knee. And he

Gtrs. 1 & 2: w/ Rhy. Fig. 2

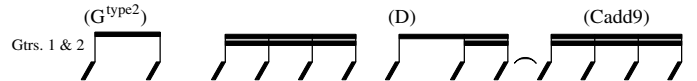
E11 (D11)

D (C)

E11 (D11)

nev - er did mar - ry or see a B - grade mov - ie. But he grad - ed my per - form - ance and he

D (C)



said he could see through me. (So I spent four years pros - trate. pros - trate to the high - er mind

D.S. al Coda 1

I got my pa - per. I was free. I

⊕ Coda 1

Pennywhistle Solo

Dadd9 (Cadd9) Esus4 (Dsus4) E (D) Esus2 (Dsus2) E (D)

Spoken: Sara!

Gtrs. 1 & 2

let ring

D.S.S. al Coda 2

Dadd9#11 (Cadd9#11) E (D) Dadd9#11 (Cadd9#11) Amaj13/C# (Gmaj13/B)

4. 1

let ring

⊕ Coda 2

D (C) A (G) D (C) A (G)

night be - fore I went in seek - ing clar - i - ty. I

Outro-Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 3

E (D) Dadd9 (Cadd9) A (G)

went to the doc - tor. I went to the moun - tains. I
go to the doc - tor. We go to the moun - tains. We

E (D) Dadd9 (Cadd9) A (G)

looked to the chil - dren. and I drank from the foun - tains. Here _ we
look at the chil - dren and we drink from the foun - tains. Here _ we

(D) (Cadd9) (G)

Gtrs. 1 & 2

go to the Bi - ble. And we go through the work - out. We

(D) (G) N.C. (G)

read up on re - viv - al and we do. . . There's _
(Crowd:) (We stand up for the look - out.)

Gtrs. 1 & 2: w/ Rhy. Fig. 4
E11 (D11) D (C)

more than _ one an - swer to all these ques - tions that keep point - ing us in a crook - ed
Yeah.

A (G) D (C) A (G) E11 (D11)

line. _ The less I seek _ my source _ for some de -
(The less I seek I seek my

D (C) N.C. Gtrs. 1 & 2: w/ Rhy. Fig. 1, 1 1/2 times A (G) B7sus4 (A7sus4) Dadd9 (Cadd9) Esus4 (Dsus4) E (D) Esus2 (Dsus2) E (G)

- fin - i - tive, Yeah. _ am to fine _ Clos - er _ I
source. . .) (Crowd:) Clos - er _ I am to fine. _

A (G) B7sus4 (A7sus4) Dadd9 (Cadd9) Esus4 (Dsus4) E (D) Esus2 (Dsus2) E (G)

Gtrs. 1 & 2

am to fine. _